



AUTHENTIC TRANSCRIPTIONS  
WITH NOTES AND TABLATURE



# *incubus* Make Yourself

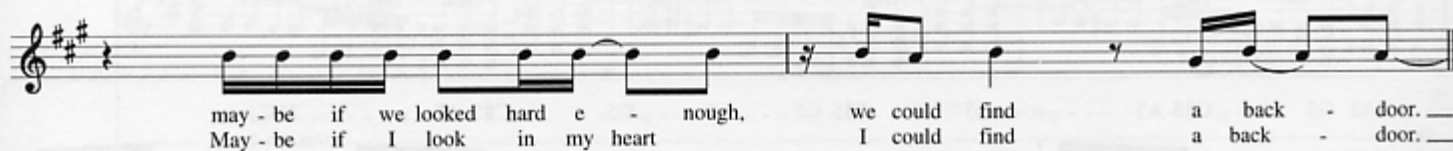
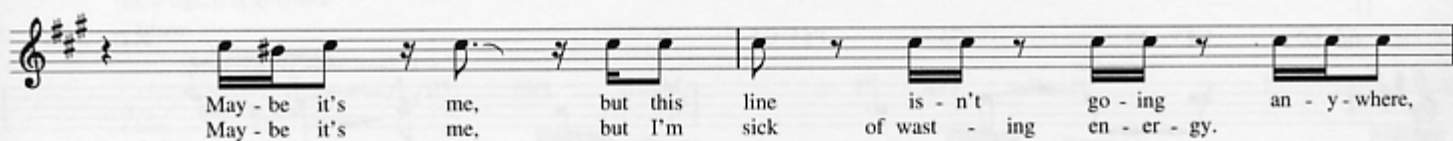
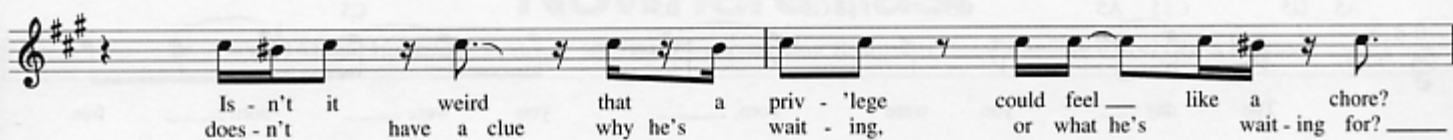


# *incubus*

Make Yourse



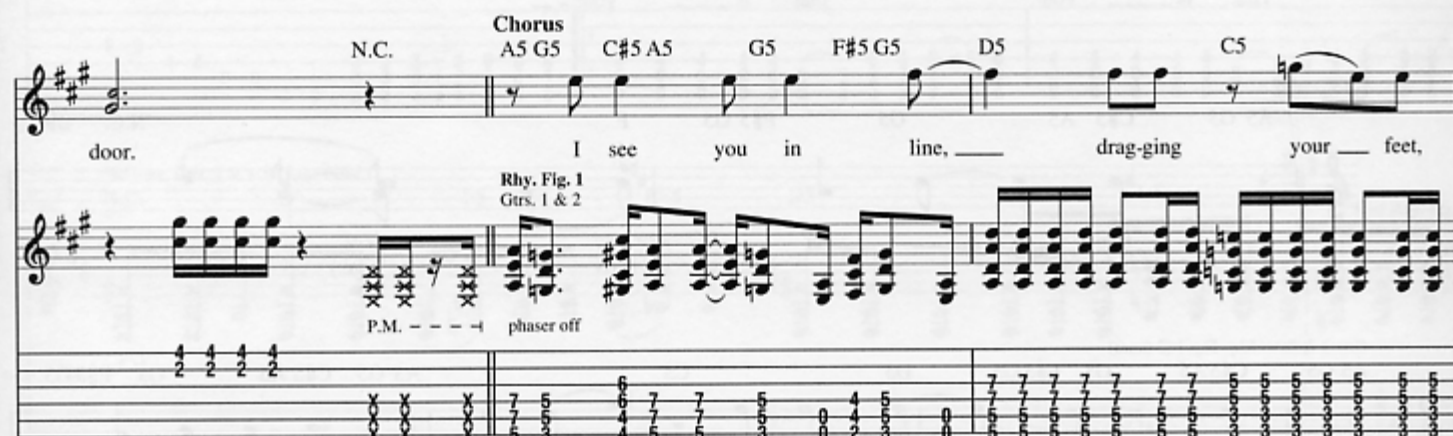




**Pre-Chorus**  
Gtr. 1 tacet  
Amaj7



\*Omit tied vocal on D.S.



Gtrs. 1 & 2: w/ Rhy, Fig. 1

A5 G5 C#5 A5 G5 F#5 G5 D5 C5

The day you were born, you were born free.

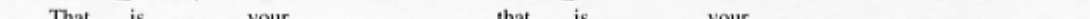
To Coda

1. A5 G5 C#5 A5 G5 F#5 G5 F N.C. Bb

That is your priv - lege.

(Priv - 'lege.)

A5 G5 C#5 A5 G5 F#5 G5 A5 G5 C#5 A5 N.C.  
 Gtr. 1 Gtrs. 1 & 2

2.  **Interlude**  
Gtrs. 1 & 2 tacet  
N.C. 8 *D.S. al Coda*

⊕ Coda

A5 G5 C#5 A5 G5 F#5 G5 F N.C. Bb

That is \_\_\_\_\_ your priv - 'lege. \_\_\_\_\_  
(Priv - 'lege.) \_\_\_\_\_

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

A5 G5 C#5 A5 G5 F#5 G5 D5 C5 A5 G5 C#5 A5 G5 F#5 G5

I see you in line, \_\_\_\_\_ drag - ging your \_\_\_\_\_ feet, you have \_\_\_\_\_ my

A5 G5 C#5 A5 G5 F#5 G5 F N.C. Bb  
 That is \_\_\_\_\_ your that is \_\_\_\_\_ your... \_ ...priv - 'lege.  
 Gtrs. 1 & 2 tacet w/ voc. ad lib N.C. Repeat & fade

# Nowhere Fast

Words and Music by Brandon Boyd, Michael Einziger, Alex Katunich, Jose Pasillas II and Chris Kilmore

Drop D tuning:  
(low to high) D-A-D-G-B-E

## Intro

Moderately slow Rock ♩ = 76

Dadd4

F5

Bb5

Dadd4

F5

Bb5

Dadd4

F5

Bb5

Dadd4

Gtr. 1  
(clean)

Rhy. Fig. 1

\*Gtrs. 2 & 3  
(dist.)

Gtr. 1 tacet  
D

F5

Bb5

D

F5

Bb5

(cont. in notation)  
P.M. - - -

End Rhy. Fig. 1

Rhy. Fig. 2

Gtrs. 2 & 3

\*Composite arrangement

2nd time, Gtrs. 2 & 3: w/ Rhy. Fill 1

N.C.

D

F5

Bb5

D5

C5

F5

End Rhy. Fig. 2

Rhy. Fill 1  
Gtrs. 2 & 3



# Verse

Gtrs. 2 & 3 tacet

Dmaj7

Am

1. Will I ev - er get to, to where it is that I am go - ing? -  
 2. I take a look a - round; it's ev - i - dent the scene has changed. -

Gtr. 1

*mf*

*Sva* -----

*loco*

w/ pick and fingers

14 10 9 10

\*w/ echo repeats set in an eighth note rhythm.

Dmaj7 Am Bbm Dmaj7

Will I ev - er fol - low through with what I, with what I had planned?  
 And there are times when I feel im - proved, im - proved up - on the past.

*Sva* -----

*loco*

w/ pick and fingers -----

14 10 9 10 11 10 11

Am

I guess it's pos - si - ble that I have been a bit dis - tract - ed, -  
 Then there are times when I can't seem to un - der - stand at all,

Rhy. Fig. 3

*Sva* -----

*loco*

w/ pick and fingers

14 10 9 10 11 12

\*\*w/ echo repeats

Dmaj7 A5 Bbm Dmaj7

and the di - rec - tions for me are a lot less in de -  
 and yes it seems as though I'm go - ing no - where real - ly fuck - ing -

*Sva* -----

*loco*

w/ pick and fingers -----

14 10 9 10 11 10 11

End Rhy. Fig. 3

Gsus2 Bb sus2 Gsus2 Gtrs. 2 & 3: w/ Rhy. Fill 2 Csus2

mand. \_\_\_\_\_ in de - mand. \_\_\_\_\_ } Will I ev -  
fast, \_\_\_\_\_ no - where \_\_\_\_\_ fast, \_\_\_\_\_ }

Rhy. Fig. 4 End Rhy. Fig. 4

7 10 7 12  
6 6 6 6  
6 6 6 6

\*Vol. swells w/ low pass filter.

### Chorus

Gtr. 1 tacet  
Gtrs. 2 & 3: w/ Rhy. Fig. 2 (1 1/2 times)

D F5 Bb5 D F5 Bb5 N.C. D F5 Bb5

- er \_\_\_\_\_ get to where I'm go - ing? \_\_\_\_\_ If I do will I know when I am there? \_

D C5 F5 D F5 Bb5

\_\_\_\_\_ If the wind \_\_\_\_\_ blew \_\_\_\_\_ me \_\_\_\_\_ in the right di - rec -

D F5 Bb Gtrs. 2 & 3: w/ Rhy. Fill 1 N.C. D F5 Bb5

- tion, \_\_\_\_\_ yeah, \_\_\_\_\_ would \_ I \_\_\_\_\_ e - ven

1.  
Gtrs. 2 & 3: w/ Rhy. Fig. 2 (last meas.)  
Gtr. 1: w/ Rhy. Fig. 3  
Gtrs. 2 & 3 tacet  
Dmaj7 Am Dmaj7 Am Bbm Dmaj7

D C5 F5

care? \_\_\_\_\_ I would. \_\_\_\_\_

Rhy. Fill 2  
Gtrs. 2 & 3

*f*

12 12 12 12 12 12  
12 12 12 12 12 12  
10 10 10 10 10 10  
10 10 10 10 10 10

2.  
 \*\*Dmaj7

G6sus2 B♭6sus2

I would. I would.

\*Gtr. 4

\*Elec. sitar arr. for gtr.  
 \*\*Chord symbols reflect basic harmony.

Dmaj7 G6sus2 B♭6sus2

Dmaj7 G6sus2 B♭6sus2

Dmaj7 G6sus2 B♭6sus2

Dmaj9 Gsus2 E♭5 D5



Will I ev

## Chorus

Gtr. 1: w/ Rhy. Fig. 1

Gtr. 4 tacet

Dadd4

- er get to where I'm go - ing? If I do, will I know when I am

there? If the wind blew me in the right di - rec -

- tion, yeah, would I e - ven care? I would.

## Outro

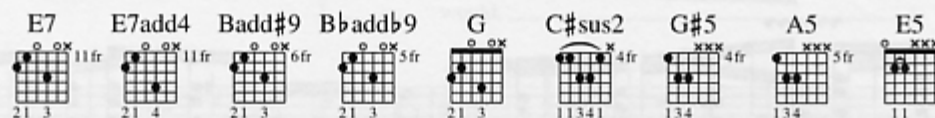
I would. I would.

Gtrs. 2 &amp; 3

I would. I would.

# Consequence

Words and Music by Brandon Boyd, Michael Einziger, Alex Katunich, Jose Pasillas II and Chris Kilmore



## Intro

Moderately slow Rock ♩ = 76

Gtr. 1 (clean)

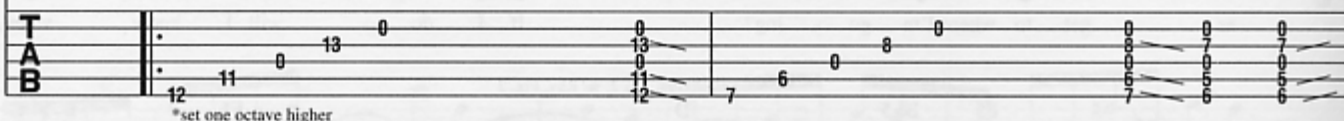
E7 Rhy. Fig. 1

*mf*

let ring throughout  
\*w/ octaver & flanger

Badd#9

Bbaddb9



E7

Badd#9

Bb

G End Rhy. Fig. 1



## Verse

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

E7

Badd#9

Bbaddb9

1. Blink and you miss a beat. Keep one of your eyes o - pen at all times.  
2. Blink. Ev - 'ry-thing's been aug - ment-ed, you've been left so far be - hind.

E7

Badd#9

Bb

G

Think that you're on the brink? The shit has - n't e - ven be - gun to hit the fan.  
Think, for sure, next time you should wear a pair of eyes in the back of your head.

E7

Badd#9

Bbaddb9

Con - se-quence you'll see will be strang-er than a gang of drunk-en mimes.  
Con - se-quence you've seen has been strang-er than sci - fi of an - y kind.

1.

E7 Badd#9 Bbaddb9 G

Sit - u - a - tion has a stink. Bet - ter clear the air be - fore your son be - comes a man, \_  
 Sit - u - a - tion baf - fles me. I

Gtr. 2 (dist.)

*mf*

E7 E7add4 E7 Badd#9 Bbaddb9 G

Gtr. 1

*f*

Gtr. 1: w/ Rhy. Fig. 1  
 Gtr. 2 tacet

E7 Badd#9 Bbaddb9 E7

be - fore your son be - comes a man, \_ yeah, \_ yeah, \_

2.

Badd#9 Bb G Badd#9 Bbaddb9 G

guess it's true you too are one of the walk - ing dead. \_

Gtr. 2



**Chorus**  
3rd time, Gtr. 3: w/ Fill 1

E7

Rhy. Fig. 2

E7add4 E7

Badd#9

Bbaddb9

Gtr. 1



Rhy. Fig. 2A



E7

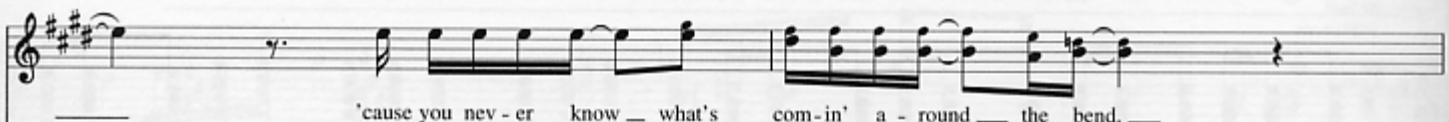
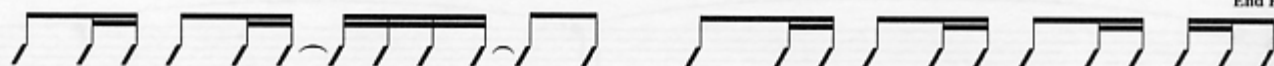
E7add4 E7

Badd#9

Bbaddb9

G

End Rhy. Fig. 2



End Rhy. Fig. 2A



Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A

E7

E7add4 E7

Badd#9

Bbaddb9



Fill 1

Gtr. 3



E7 E7add4 E7 Badd#9 Bbaddb9 G

for con - se - quence \_ is a big - ger word \_ than you \_ think. \_

Bridge

E5 Bb D5 Ab5 E5 Bb D5 Ab5

It's big - ger than \_ you or me, \_

\*Gtrs. 1 & 2

Composite arrangement

To Coda ⊕

E5 Bb D5 Ab5 E5 Bb D5 Ab5

you \_ or \_ me, you or \_ me. \_

(Gtr. 1, cont. in slash)

Badd#9 Bbaddb9 G

Gtr. 1

Gtr. 2

# Guitar Solo

Gtr. 1 tacet

C#sus2

G#5

A5

E5

C#sus2

G#5

A5

E5

Gtr. 2

w/ flanger

mf

Gtr. 3 (dist.)

mf

grad. release

9

11

(11)

D.S. al Coda

C#sus2

G#5

A5

E5

C#sus2

G#5

A5

You

or

me.

(11)

16

(16)

(16)

## Coda

E5

Bb

D5

Ab5

me,

you

or

me.

\*w/ bar -

+1/2

\*pull up on bar & release



# The Warmth

Words and Music by Brandon Boyd, Michael Einziger, Alex Katunich, Jose Pasillas II and Chris Kilmore



## Intro

Moderately slow Rock ♩ = 74

N.C.

Riff A

End Riff A

(whale song) 15 sec. Gtr. 1 (clean) 8va

w/ delay 1/2

19 (19) 17 19 17 19 17 16 16

19 (19) 17 19 17 19 17 16 16

TAB

\*N.C.(Em)

(C)

(G)

(Em)

Play 4 times

8va

1/2

19 (19) 17 19 17 19 17 16 16

19 (19) 17 19 17 19 17 16 16

\*Chords implied by bass.

Gtr. 1 tacet

E5

Rhy. Fig. 1

C5

G5

E5

End Rhy. Fig. 1

Gtr. 2 (slight dist.)

\*w/ octaver & delay

17 17 17 13 13 8 8 8 5 5

16 16 16 12 12 7 7 7 4 4

\*Octaver set one octave lower. Delay set for eighth note regeneration, w/ 1 repeat.

## Verse

Gtr. 1: w/ Riff A (4 times)

Gtr. 2 tacet

N.C.(Em)

(C)

(G)

(Em)

1. I'd like to close my eyes, \_ and go numb \_ but there's a cold wind com - ing from \_

2. So do you think I should \_ ad - here \_ to that press - ing new fron - tier, \_

(C)

(G)

(Em)

the top of the high - est high - rise to - day.

and leave in my wake a trail \_ of fear? \_

(C) (G) (Em)

It's not a breeze 'cause it blows hard, yes and it wants me to dis - card.  
Or should I hold my head up high and throw a wrench in spokes by

(C) (G) (Em)

the hu - man - i - ty I know, watch the warmth blow a - way.  
leav - ing the air be - hind me clear?

# Chorus

Gtr. 2: w/ Rhy. Fig. 1 (4 times)

E5 C5 G5 E5

So don't let the world bring you down.

\*Sing harmony vocal 2nd time only.

C5 G5 E5

Not ev - 'ry - one here is that fucked up and cold.

C5 G5 E5 E5 C5

Re-mem-ber why you came and while you're a - live ex-per - i - ence the warmth

1. G5 E5 N.C. 2. G5 E5

be - fore you grow old. be - fore you grow

# Interlude

N.C.(B5)

\*Gtr. 2

9 7 9 7 9 7 9 9 7 9 7 9 9 7 9 7 9 9 7 9 7 9 9 7 9 7

\*Two gtrs. arr. for one w/ harmonizer effect.

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The first measure contains a whole rest, and the second measure contains a whole note. The bottom staff shows a sequence of fret numbers: 9 7 9 7 9 7 9 9 7 9 7 9 9 7 9 7.

Second system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The first measure contains a whole note, and the second measure contains a whole note. The bottom staff shows a sequence of fret numbers: 9 7 9 7 9 7 9 9 7 9 7 9 9 7 9 7.

Third system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The first measure contains a whole note, and the second measure contains a whole note. The bottom staff shows a sequence of fret numbers: 9 7 9 7 9 7 9 9 7 9 7 9 9 7 9 7.

Fourth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The first measure contains a whole note, and the second measure contains a whole note. The bottom staff shows a sequence of fret numbers: 9 7 9 7 9 7 9 9 7 9 7 9 9 7 9 7.

Fifth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The first measure contains a whole note, and the second measure contains a whole note. The bottom staff shows a sequence of fret numbers: 9 7 9 7 9 7 9 9 7 9 7 9 9 7 9 7.

(cont. in slash)

# Chorus

E5 Rhy. Fig. 2 Cmaj7 G6add9 E5 End Rhy. Fig. 2

Gtr. 2

So don't let the world bring you down.

Gtr. 2: w/ Rhy. Fig. 2 (3 times) Cmaj7 G6add9 E5

Not ev - 'ry - one here is that fucked up and cold.

Gtr. 3: w/ Riff B (4 times) Cmaj7 G6add9 E5 Cmaj7

Re-mem-ber why you came and while you're a - live ex-per-i - ence the warmth.

## Outro

G6add9 E5 Gtr. 1: w/ Riff A (8 times) N.C.(Em) (C) (G) (Em)

be - fore you grow old, be - fore you grow

(C) (G) (Em) (C)

old. Where did it go? Where did it go?

(G) (Em) (C) (G) (Em) w/ slow pick scrapes

Where did it go? Where did it go?

Riff B Gtr. 3

Where did it go? Where did it go?



# When It Comes

Words and Music by Brandon Boyd, Michael Einziger, Alex Katunich, Jose Pasillas II and Chris Kilmore

## Intro

Slowly ♩ = 65

N.C.  
Gtr. 1 (dist.)

Riff A

End Riff A

*mp*  
w/ phaser & \* octaver  
P.M. —

T  
A  
B

5 3 2 3 2 3 2 0 2 2 X 2 2 0 2 2 2 2 3 3 | 5 3 2 3 2 3 2 0 2 2 X 2 2 0 2 2 2 2 3 3

\* Octaver set one octave below.

*\*\*P.M. —*

5 3 2 3 2 3 2 0 2 2 X 2 2 0 2 2 2 2 3 3 | 5 3 2 3 2 3 2 0 2 2 X 2 2 0 2 2 2 2 3 3

\*\* cresc. and gradually lift P.M.

## Verse

N.C.

1. It's com-in' a - round a - gain. — They're let-ting it out a - gain, — a - gain. —

\*\*\* Gtrs. 1 & 2 (dist.)

Riff B

*f*  
P.H.

P.H.

End Riff B

5 3 2 3 2 | 5 3 2 3 2

\*\*\* Composite arrangement.

Gtrs. 1 & 2: w/ Riff B (2 times)

It's com-in' a - round a - gain. — They're let-ting it out a - gain, — a - gain. —

It's com-in' a - round a - gain. — They're let-ting it out a - gain, — a - gain. —

It's com-in' a - round, a - gain. \_ They're let - ting it out \_ a - gain. \_ When \_ it \_

Gtrs. 1 & 2 Riff C End Riff C

P.H. P.H.

5 3 2 3 2 5 3 2 3 2

**Pre-Chorus**

N.C.(B5) Cmaj7 N.C.(B5) Gmaj7 Esus2

comes, \_ it comes a - brupt \_ and \_ it \_ feels, \_ it feels like trad - ing brains \_ with an  
comes, \_ it comes un - an-nounced, and it feels like a mat - a - dor is taunt - ing me \_ with his

Rhy. Fig. 1 End Rhy. Fig. 1

*mf*  
w/ clean tone & slap-back reverb  
phaser & octaver off

9 7 7 7 9 7 7 7

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

N.C.(B5) Cmaj7 N.C.(B5) Gmaj7 Esus2

im - be - cile, \_ for real. \_ Yes, I \_  
red - dest red \_ cloth and \_ I am the bull. \_ Yes, I \_

N.C.(B5) Cmaj7 N.C.(B5) Gmaj7 Esus2

\_ feel \_ em-phat - ic a - bout not be - ing stat - ic and \_ not buy - ing phi - los - o - phies \_ that are  
\_ feel \_ em-phat - ic a - bout not be - ing stat - ic and \_ not eat - ing the bull - shit that's be - ing

N.C.(B5) Cmaj7 N.C.(B5) Gmaj7 Esus2 F#5

sold to me, \_ no, \_ at a \_ steal. \_ } Just when you thought \_  
fed to me, \_ no, \_ no, \_ 'cause now I'm full. \_ }

Gtrs. 1 & 2

*f* w/ dist.

9 7 7 7 9 7 7 7 4 4 4 4 4 4 4 4

### Chorus

D5 B5 A5 G5 D5 B5 A5 F#5 D5 B5 A5 G5 D5 B5 A5 F#5  
 it was safe to think, in comes men-

ing \_\_\_\_\_ for \_\_\_\_\_ (For \_\_\_\_\_ can - not be \_\_\_\_\_

Gsus2 A F#m11

w/ phaser

C#sus2 Gadd9

sold to me, I wish they all

w/ phaser



F#m11 N.C. Gsus2 A

would \_ stop try \_ ing. \_ 'Cause what I want \_

P.M. -----

\*w/ delay

C#sus2 Bsus2 F#7add4 To Coda ⊕

and what I need \_ is and will \_ al - ways \_ be free, \_ now. \_

w/ phaser - -

# Verse

Gtrs. 1 & 2: w/ Riff B

N.C.(B5)

2. It's com-in' a - round \_ a - gain, \_ They're let-ting it out \_ a - gain, \_ a - gain. \_

Gtrs. 1 & 2: w/ Riff C

D.S. al Coda

It's com-in' a - round \_ a - gain, \_ They're let-ting it out \_ a - gain. \_ When \_ it \_

# ⊕ Coda

Gtr. 1: w/ Riff A (4 times)

\* Gtr. 2: w/ Riff A (2 times)

N.C.

It's com-in' a - round a - gain. \_ They're let-ting it out \_ a - gain, \_ a - gain. \_

\* Grad. cresc. w/ harmonizer



Outro  
N.C.(B5)

E5 B5

E5 B5

C5

N.C.(B5)

E5 B5

E5 B5

C5

Gtrs. 1 & 2

*f*

N.C.(B5)

E5 B5

E5 B5

C5

N.C.(B5)

E5 B5

E5 B5

C5

N.C.

w/ harmonizer - - - -

# Stellar

**Words and Music by Brandon Boyd, Michael Einziger, Alex Katunich, Jose Pasillas II and Chris Kilmore**

## Intro

Moderate Rock ♩ = 128

Verse  
N.C.

(sound effects  
& vocals)

6.500

Gtr. 1 (clean)

1. Meet \_\_\_\_\_ me

*mf*  
let ring

**T  
A  
B**

out - er \_\_\_\_\_ space. \_\_\_\_\_

End Riff A

let ring —————

Gtr. 1: w/ Riff A (2 times)

We \_\_\_\_\_ could \_\_\_\_\_ spend \_\_\_\_\_ the \_\_\_\_\_ night; \_\_\_\_\_ watch the \_\_\_\_\_ earth \_\_\_\_\_ come up.

I've            grown            tired            of            that            place;            Won't you come with me?           

D5

BS

We \_\_\_\_\_ could \_\_\_\_\_ start \_\_\_\_\_ a \_\_\_\_\_ gain.

Gtr. 1

Rhy. Fill 1

w/ heavy dist. & \*octaver

\* Set for one octave below.

# Chorus

How do you do it? Make me feel like I do.

End Rhy. Fill 1 Rhy. Fig. 1

How do you do it? It's better than I ever knew.

## Interlude

Asus2 A6 Asus2 Amaj7 Asus2

oo.

End Rhy. Fig. 1

*mf* w/ clean tone & phaser octaver off

grad. bend 1/2 1/4

## Verse

N.C.

2. Meet me in outer space.

Riff B

phaser off

End Riff B

Gtr. 1: w/ Riff B (2 1/2 times)

I will hold you close, if you're a - fraid of heights. I

need you to see this place, it might be the on - ly way

Gtr. 1: w/ Rhy. Fill 1

that I can show you how it feels to be in - side

of you. How do you do it?

# Chorus

Gtr. 1: w/ Rhy. Fig. 1

Make me feel like I do. How do you do it?

It's bet - ter than I ev - er knew, oo.

## To Coda

How do you do it? Make me feel

Gtr. 1

w/ heavy dist. & octaver

4 6 6 5 6 7 2 0 2 2 2 2 2 4 4 6 6 7 7 6 2 0



# Interlude

w/ ad lib. Voc.  
Asus4

G5

A/C# A5 N.C.

like I do.

*mp*  
let ring throughout  
w/ clean tone & chorus  
octaver off

E5

1. G6 2. G6 G5 D.S. al Coda A5

How do you do it? \_

w/ heavy dist. & octaver  
chorus off

P.M. - - - - - *f*

## ⊕ Coda

Gtr. 1: w/ Rhy. Fig. 1  
A/C# A5

N.C. A5 A/C# A5 N.C. A5

Make me feel like I do. \_

A5 A/C# A5 N.C. A5

How do you do it? \_ Make me feel \_

A/C# A5 N.C. Asus2

like I do. Yeah. \_

Gtr. 1

# Make Yourself

Words and Music by Brandon Boyd, Michael Einziger, Alex Katunich, Jose Pasillas II and Chris Kilmore

## Intro

Moderately slow Rock ♩ = 74

Gtr. 1 (slight dist.) Bm G5 Bb(b5) Bm G5 Bb Bb(b5) End Rhy. Fig. 1

Rhy. Fig. 1

*mp*

TAB

The intro features a guitar melody in B minor with a slight distortion, playing a rhythmic figure of eighth notes. The bass line follows a similar pattern. The tempo is moderately slow rock at 74 beats per minute. The key signature has two flats (B minor). The guitar part includes chords Bm, G5, Bb(b5), and Bb. The bass part includes chords Bb, Bb(b5), and Bb. The intro ends with a double bar line.

## Verse

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

Bm G5 Bb(b5) Bm G5 Bb Bb(b5)

1. If I had - n't made \_ me, I would-'ve been \_ made \_ some - how. \_

Bm G5 Bb(b5) Bm G5 Bb Bb(b5)

If I had - n't as - sem - bled my - self, I'd have fall - en a - part by now. \_

Gtr. 1 tacet B5 G Bb(b5) B5 G Bb Bb(b5)

If I had - n't made \_ me, I'd be more in - clined \_ to bow. \_

Gtr. 2 (slight dist.)

Rhy. Fig. 2

End Rhy. Fig. 2

*mf*

TAB

The verse features a guitar melody in B minor with a slight distortion, playing a rhythmic figure of eighth notes. The bass line follows a similar pattern. The tempo is moderately slow rock at 74 beats per minute. The key signature has two flats (B minor). The guitar part includes chords Bm, G5, Bb(b5), and Bb. The bass part includes chords Bb, Bb(b5), and Bb. The verse ends with a double bar line.

Gtr. 2: w/ Rhy. Fig. 2

B5 G Bb(b5) B5 G Bb Bb(b5)

Pow - ers that be would have swal - lowed me up, but that's more that I can al - low.

\*Gtr. 3 (dist.)

*f*

TAB

The verse features a guitar melody in B minor with a slight distortion, playing a rhythmic figure of eighth notes. The bass line follows a similar pattern. The tempo is moderately slow rock at 74 beats per minute. The key signature has two flats (B minor). The guitar part includes chords Bm, G5, Bb(b5), and Bb. The bass part includes chords Bb, Bb(b5), and Bb. The verse ends with a double bar line.

\*Two gtrs. arr. for one.



Gtr. 3: w/ Rhy. Fig. 4  
B5 G Bb(b5) B5 G Bb Bb(b5)

Rest as - sured, they'll screw you com - plete till your ass is blue and grey. —

# Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 3  
D5 Bb5 G5 N.C.

You should make a - mends — with — you, —

D5 Bb5 G5 F5

if on - ly for bet - ter health, — bet - ter health. —

\*Gtrs. 2 & 3

\*Composite arrangement

D5 Bb5 G5 C5 G5 A5

But if you real - ly want — to — live, —

D5 Bb5 G5 F5 To Coda ⊕

why not try — to make — your - self — Make — your - self. —



Double-time feel  
Interlude

Gtr. 3 tacet

\*D/F#

E5

Em

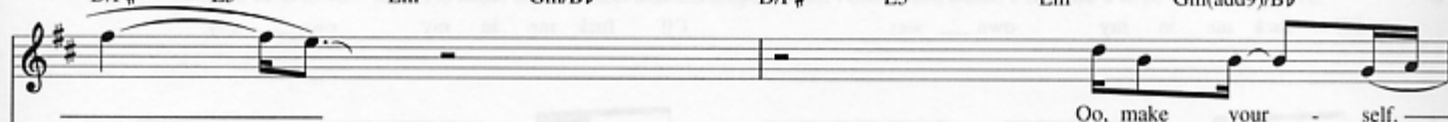
Gm/Bb

D/F#

E5

Em

Gm(add9)/Bb



Gtr. 2 Rhy. Fig. 5

End Rhy. Fig. 5



\* Chord symbols reflect implied harmony.

Bridge

Gtr. 2: w/ Rhy. Fig. 5

Gtr. 2: w/ Rhy. Fig. 5 (3 1/2 times)

D/F#

E5

Em

Gm/Bb

D/F#

E5

Em

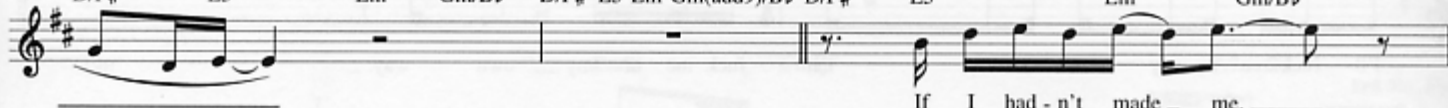
Gm(add9)/Bb

D/F#

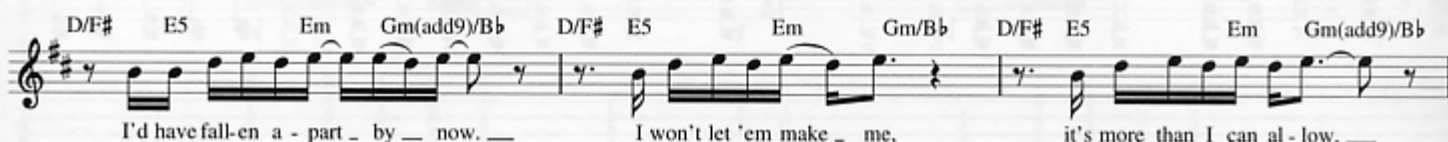
E5

Em

Gm/Bb



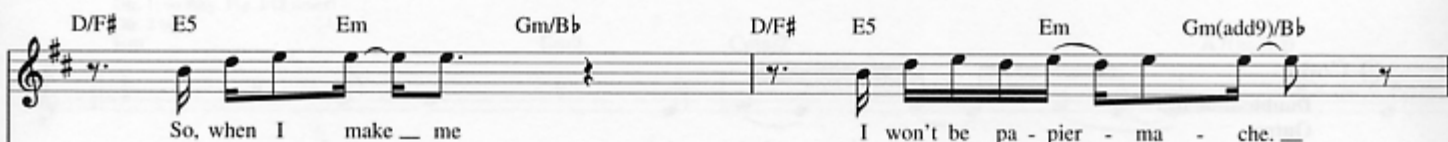
If I had - n't made \_ me, \_



I'd have fall-en a - part \_ by \_ now. \_

I won't let 'em make \_ me,

it's more than I can al - low. \_



So, when I make \_ me

I won't be pa - pier - ma - che. \_



And if I fuck \_ me,

I'll fuck me in my \_ own \_ way. \_



B5 G5 Bb(b5) B5 G5 Bb(b5)

I'll fuck me in my own way. I'll fuck me in my own way.

*D.S. al Coda*  
End double-time feel

B5 G5 Bb(b5) B5 G5 Bb Bb(b5)

I'll fuck me in my own way. I'll fuck me in my own way.

⊕ Coda

Double-time feel  
Outro

Gtr. 2: w/ Rhy. Fig. 2, last meas. (4 times)  
Gtr. 3: w/ Rhy. Fig. 4, last meas. (3 times)

B5 G

Bb Bb(b5) B5 G Bb Bb(b5)

Make your self. Make your self.

B5 G

Bb Bb(b5)

B5 G5

Bb

Bb(b5)

Go make your self.

Gtr. 3

P.S.

# Drive

Words and Music by Brandon Boyd, Michael Einziger, Alex Katunich, Jose Pasillas II and Chris Kilmore

## Intro

Moderately slow  $\text{♩} = 90$

2nd time, \*\*Gtr. 2: w/ Rhy. Fig. 1

\*Em

Rhy. Fig. 1

Gtr. 1 (acous.)

*mf*  
let ring throughout

Chord symbols: Em9, Cmaj7, A7(no3rd)

\*Chord symbols reflect implied harmony.

\*\*Acous.

Em Em9 Cmaj7 A7sus2 End Rhy. Fig. 1

## Verse

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

Gtr. 2 tacet

Em

Em9 Cmaj7 A7(no3rd)

1. Some - times I feel the fear of un -  
2. So if I de - cide to waiv - er the chance to

cer - tain - ty sting - ing clear. And I, I can't  
be one of the hive, will I choose

2nd time, Gtr. 3: w/ Riff B  
Em Em9

Cmaj7 A7(no3rd) Em Em9 Cmaj7 A7sus2

help but ask my - self how much I'll let the fear take the wheel and steer.  
wa - ter o - ver wine and hold my own and drive? Oh, oh, oh.

## Riff B

Gtr. 3

let ring

## Cmaj7

End Rhv. Fig. 2

A7

that ev - 'ry - one \_\_\_\_\_

A7

Gtrs. 1 &amp; 2

## Gtrs.

What - ev - er to - mor - row \_\_\_\_ brings, I'll \_\_\_\_ be \_\_\_\_ there \_\_\_\_ with o - pen arms \_\_\_\_



1st time, Gtr. 3 tacet  
2nd time, Gtr. 3: w/ Riff A

Cmaj7 A7sus2 Em Em9 Cmaj7 A7(no3rd)

and o - pen eyes, - yeah. What - ev - er to - mor - row brings, I'll be

**Riff A**  
Gtr. 3 (acous.)

End Riff A

*mf*  
let ring

12 12 12 12 12 12

1. 2.

Gtr. 3: w/ Riff A

Em Em9 Cmaj7 A7sus2 Cmaj7 A7sus2

there, I'll be there. there.

Gtr. 4 (elec.)

*mf*  
w/ dist., Leslie effect, & slide

5 5 5

# **Interlude**

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

Gtr. 4 Em Em9 Cmaj7 A7(no3rd) Em Em9

5 7 7 (7) 5 3 (3) 5 (5) 3 3 5 3 5 3 5 3 5 3 5

Gtr. 2

5 7 5 3 5 3 5 3 5 3 5 3 5 3 5

Cmaj7 A7sus2 Em Em9 Cmaj7 A7(no3rd)

(5) 5 3 5 5 3 5 5 7 7 5 5 10 (10) 7 7 5 7 (7) 3 3 5

(5) 5 3 5 3 5 5 7 7 5 7 10 7 5 7 5 3 3 5

# Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 2  
Cmaj7

Em Em9 Cmaj7 A7sus2 A7

Would you choose \_

12

Cmaj7 A7

a, wa-ter o - ver wine? Hold the wheel and drive.

(12) 10 10-12

Gtrs. 1 & 2

# Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)  
Em

Gtr. 4 tacet N.C.

Em9 Cmaj7 A7(no3rd)

What - ev - er to - mor - row brings, I'll be

Gtr. 3

Riff C End Riff C

let ring -

12 12 12 12 12 12 12 12 12 12

Gr. 3: w/ Riff C (3 times)  
Em

Em9 Cmaj7 A7sus2 Em Em9

there with o - pen arms and o - pen eyes, yeah. What - ev - er to - mor -

Cmaj7 A7(no3rd) Em Em9 Cmaj7 A7sus2

- row brings, I'll be there, I'll be there.

# **Outro**

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

Gr. 3: w/ Riff C (3 times)

Em

Em9 Cmaj7 A7(no3rd) Em Em9

Do, do, do, do, do, do, do, do, do, do, No, no,

\*Gr. 5  
Riff D

*mf*

End Riff D

0 2 3 5 3 2 3 0

\*Synth. arr. for gtr.

Gr. 5 tacet  
Cmaj7 A7sus2 Em Gr. 5: w/ Riff D

no. Do, do, do, do, do, do, Do, do, do, do, do, do, do, do, do,

Em Em9 Cmaj7 A7sus2 Cmaj7 A7

do. No, no, no, no, no,

Gr. 3

let ring

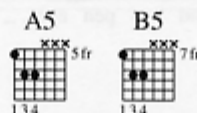
12 12 12 12 12 12 12 12 12 12 12 12 12 12

Gtrs. 1 & 2

3

# Clean

Words and Music by Brandon Boyd, Michael Einziger, Alex Katunich, Jose Pasillas II and Chris Kilmore



## Intro

Moderately ♩ = 65

N.C. (drums) 10 (Bm) \* Gtr. 1 (slight dist.)

*mf*  
w/ flanger  
P.M. — — — — —

Gtr. 2: w/ Riff A (3 times)

P.M. — — — — —

TAB

Riff A 10 Gtr. 2 (slight dist.) End Riff A

*mf*  
P.M. — — — — —

TAB

5 7 7 X 5 7 7

\* Muted string pitches approximate, next 16 bars.  
Sound produced by using side of pick for a scraping effect.

## Gtr. 1

P.M. — — — — —

P.M. — — — — —

5 7 7 X 5 7 7

X X X X X X X

## Gtr. 1

w/ dist.  
P.M. — — — — —

X X X X X X X

## Gtr. 2

Riff B

w/ dist.  
P.M. — — — — —

8va — — — — —  
Harm. — — — — —

7 7 7

5 7 7 X 5 7 7

X X X X



Gtr. 2: w/ Riff B (3 times)

Gtr. 1

First system of guitar notation for Gtr. 1. The staff shows a melodic line with various bends and vibrato. Below the staff, there are three measures of a bass line with 'X' marks indicating fretted notes. Pedal points (P.M.) are indicated below the first, second, and third measures of the bass line.

Second system of guitar notation for Gtr. 1. The staff continues the melodic line. The bass line continues with 'X' marks. A 'flanger off' instruction is at the end of the staff. Pedal points (P.M.) are indicated below the first measure of the bass line.

Third system of guitar notation. The staff shows a sequence of chords labeled A5 and B5. The bass line shows a sequence of chords with 'X' marks. A 'Play 4 times' instruction is at the end of the staff. Pedal points (P.M.) are indicated below the first measure of the bass line.

\* Composite arrangement.

Fourth system of guitar notation. The staff shows a sequence of chords labeled A5 and B5. The bass line shows a sequence of chords with 'X' marks. A 'f' (forte) instruction is at the beginning of the staff. A 'P.S.' (Pitch Shifter) instruction is at the end of the staff. A 'w/ echo' instruction is at the end of the staff. A '1' (first fret) instruction is at the end of the staff. A '9' (ninth fret) instruction is at the end of the staff. A '(9)' (ninth fret) instruction is at the end of the staff.

Fifth system of guitar notation. The staff shows a sequence of chords labeled A5 and B5. The bass line shows a sequence of chords with 'X' marks. A 'f' (forte) instruction is at the beginning of the staff. A 'loco' instruction is at the beginning of the staff. A 'semi-harm.' (semi-harmonic) instruction is at the end of the staff. A '1' (first fret) instruction is at the end of the staff. A '7' (seventh fret) instruction is at the end of the staff. A '9' (ninth fret) instruction is at the end of the staff. A '(9)' (ninth fret) instruction is at the end of the staff.

\* Vol. swell

\*\* Semi-harmonics stimulated by pitch shifter.

1.

Gtr. 3: w/ Riff C  
A5 B5

A5 B5

P.S.

Gtr. 2

semi-harm.

2.

Gtr. 3 tacet  
A5 B5

A5 B5

A5 B5

A5 B5

## Verse

Gtrs. 1 & 2 tacet  
N.C.

Bm(add9)

1. To-day

2. To-mor-row

ev-'ry-thing was fine, fine, fine  
what price will I pay?—un-til  
Could I

\* Gtr. 4 (clean)

mf  
w/ heavy chorus

let ring—

\* Two gtrs. arr. for one.

'round a-bout  
make it all upquar-ter to nine.  
to you by serv-ingI sud-den-ly found  
cof-fee for two in bed?my-self in a bind, —  
Would you then give me the time of day?

a bind. —

let ring—

(5)



N.C.

Gtrs. 1 & 2

semi-harm. -

Interlude

2. A5 B5 E5 A5

Gtr. 1 tacet  
N.C.(Cm7)

clean, clean,

Gtr. 3

*mf* <

w/ heavy reverb  
w/ bar

steady gliss.

17 (17)

- 1/2

Gtrs. 1 & 2

Gtr. 2

*mf*

P.M. -

(Ab5) (G5) (F5)

w/ bar

(17)

- 1 - 3 - 4 1/2

P.M. -



(Cm7)

Gtr. 3 tacet

clean, \_\_\_\_\_

clean, \_\_\_\_\_

Gtr. 3

w/ bar -4

(15)

- 8

Gtrs. 1 & 2

Riff D

*f*

3 3 3 X 3 3 3 X 3 6 6 6 3 3 3 X 3 3 3 X 3 6 6 6

(Ab5) (G5) (F5) (Bb5)

Gtrs. 1 & 2 End Riff D

4 4 4 4 4 4 4 4 4 3 3 3 1 1 1 1 1 1 1 1

Gtrs. 1 & 2: w/ Riff D  
(Cm7)

clean. \_\_\_\_\_

clean. \_\_\_\_\_

**Outro-Chorus**

(F5) Bb5 C5 Bb5 Eb5 Bb5 Ab sus2 Bb5 C5 Bb5 Eb5

Say what you will, \_ say what you mean.

Gtrs. 1 & 2 Rhy. Fig. 2

Bb5 C5 F5 Bb5 C5 Bb5 Eb5 Bb5 Absus2

No. \_\_\_\_\_ You could \_\_\_\_\_ nev - er of - fend, \_\_\_\_\_ your

End Rhy. Fig. 2

Bb5 C5      Bb5 Eb5      Bb5 C5      F5   Bb5      C5 Bb Eb5      Bb5      Absus2      Gtrs. 1 & 2: w/ Rhy. Fill 1  
 Bb5 C5 Bb5 Eb5  
 dir - ty   words \_ come out   clean, \_      Say what you will,      say what you mean.

Bb5 C5    F5 Bb5    C5 Bb5 Eb5    Bb5    Absus2    Bb5 C5    Bb5 Eb5  
 No. \_\_\_\_\_ You could nev-er of-fend, your dir-ty words come out clean,

Bb5 C5 F5 Bb5 C5 Bb5 C5 Bb5 Eb5

clean.

Gtrs. 1 & 2

**Rhy. Fill 1**  
Gtrs. 1 & 2



# Battlestar Scralatchtica

Words and Music by Brandon Boyd, Michael Einziger, Alex Katunich, Jose Pasillas II and Chris Kilmore

**A**

Moderate Funk ♩ = 98

N.C

Gtr. 1 (clean)

*mf*

T  
A  
B

**B**

\*G9

\*\* w/ wah-wah

\*\*\* *sim.*

\* Chord symbols reflect overall harmony.

\*\* o = open (toe up); + = closed (toe down)

\*\*\* Next 7 meas.

† *sim.*

1/2

3 X 3 5

† Next 11 meas.

musical score for "The Sound of Silence" by Simon & Garfunkel. The score is for guitar and voice. The guitar part is in G minor (Gm6) and the voice part is in C major (N.C.). The guitar part features a complex rhythm with eighth and sixteenth notes, and a final chord of Gm6. The voice part is a simple melody in C major. The score is divided into three measures.

The musical score for "The Rose Tree" is presented in two systems. The first system begins with a treble clef and a key signature of one sharp (F#). The melody is written in eighth notes, starting with a triplet of eighth notes (F#, D, B) followed by a quarter note (A), a dotted quarter note (G), and an eighth note (F#). The bass line consists of a single eighth note (F#) followed by a quarter rest. The second system continues the melody with a quarter note (E), a dotted quarter note (D), and an eighth note (C). The bass line continues with a quarter note (C), a dotted quarter note (B), and an eighth note (A). The score is marked with a common time signature (C) and a key signature change to one sharp (F#). The melody is written in eighth notes, starting with a quarter note (F#), a dotted quarter note (E), and an eighth note (D). The bass line consists of a single eighth note (F#) followed by a quarter rest. The score is marked with a common time signature (C) and a key signature change to one sharp (F#). The melody is written in eighth notes, starting with a quarter note (F#), a dotted quarter note (E), and an eighth note (D). The bass line consists of a single eighth note (F#) followed by a quarter rest.

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melody with eighth and sixteenth notes, including a triplet of eighth notes. The bottom staff is a five-line bass staff with 'X' marks indicating finger positions. A bracket labeled '1/2' connects the fifth line to the first line, and another bracket labeled '1/2' connects the first line to the fifth line, indicating a half-octave shift.

N.C.

1/4

3 5 3 5 3

(3)

6 3

7 8

6 6

8 8 8 8

9 10 9 7 9 7 9 7



First system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). It contains a series of eighth notes, many marked with an 'x'. The bottom staff is in bass clef and contains a series of eighth notes, also marked with 'x'. The system concludes with a triplet of eighth notes (3 3 5 3) in the bass staff.

Second system of musical notation. The top staff continues the eighth-note pattern with 'x' marks. The bottom staff continues the eighth-note pattern with 'x' marks.

Third system of musical notation. The top staff features a wavy line (trill) over a note, followed by eighth notes with 'x' marks. The bottom staff features a wavy line (trill) over a note, followed by eighth notes with 'x' marks. The system ends with a triplet of eighth notes (5 5 3) in the bass staff.

Fourth system of musical notation. The top staff begins with a measure marked "N.C." (No Chords). It contains eighth notes and a quarter note. The bottom staff contains eighth notes and a quarter note. The system ends with a triplet of eighth notes (1 3 2 1 0 4 3) in the bass staff.

Fifth system of musical notation. The top staff begins with a measure marked "Bb5" and another marked "N.C." with a triplet of eighth notes. It continues with eighth notes and a quarter note. The bottom staff contains eighth notes and a quarter note. The system ends with a triplet of eighth notes (5 1 12) in the bass staff.



First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a series of chords and a melodic line. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a series of chords and a melodic line. The notation includes various musical symbols such as notes, rests, and accidentals.

Second system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a series of chords and a melodic line. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a series of chords and a melodic line. The notation includes various musical symbols such as notes, rests, and accidentals.

Third system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a series of chords and a melodic line. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a series of chords and a melodic line. The notation includes various musical symbols such as notes, rests, and accidentals.

Fourth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a series of chords and a melodic line. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a series of chords and a melodic line. The notation includes various musical symbols such as notes, rests, and accidentals.

Free time  
G13

Fifth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a series of chords and a melodic line. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a series of chords and a melodic line. The notation includes various musical symbols such as notes, rests, and accidentals.

Begin fade

Fade out

# I Miss You

Words and Music by Brandon Boyd, Michael Einziger, Alex Katunich, Jose Pasillas II and Chris Kilmore



Drop D tuning:  
(low to high) D-A-D-G-B-E

## Intro

Moderately ♩ = 118

**Gtr. 1 (elec.)** **Riff A** **Gsus#4** **Dmaj7** **Gsus#4** **End Riff A**

**Gtr. 2 (elec.)** **Riff A1** **End Riff A1**

**TAB**

*mf*  
w/ clean tone  
Harm. — — — — —  
let ring throughout

*mf*  
w/ clean tone, chorus, & flanger  
let ring throughout

*Harm.*

\*Two gtrs. arr. for one.

\*\*Chord symbols reflect implied harmony.

## Verse

\*Gtrs. 1 & 2: w/ Riffs A & A1 (3 3/4 times)

**Dmaj7** **Gsus#4** **Dmaj7** **Gsus#4** **Dmaj7**

1. To see you — when I wake — up is a gift I did - n't  
2. I see your — pic - ture, I — smell your skin — on — the emp - ty pil - low

\*1st 3 1/2 times Riff A1 is played w/ P.M.

**Gsus#4** **Dmaj7** **Gsus#4** **Dmaj7** **Gsus#4**

think could be — real. —  
next to mine. —

To know that — you feel the —  
You have — on - ly been —

**Dmaj7** **Gsus#4** **Dmaj7** **Gsus#4** **Dmaj7**

same as I do is a three - fold — u - to - pi - an — dream. —  
gone ten days, but al - read - y I'm wast - ing a - way. —



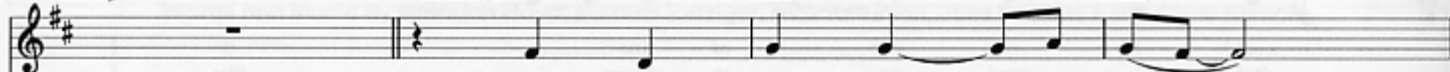
# Chorus

Gtr. 1 tacet  
\*\*B5addb6

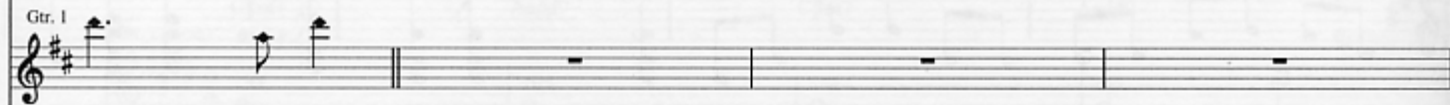
Gadd9

Dadd9

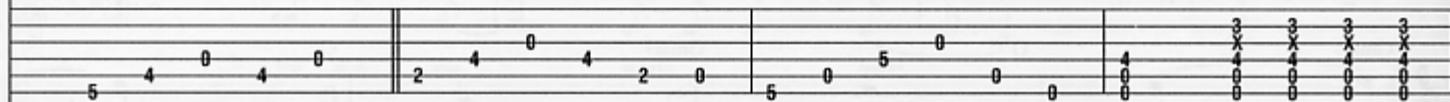
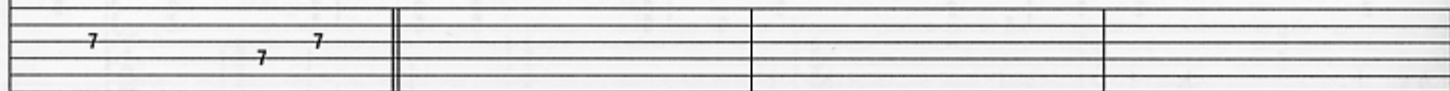
Gsus#4



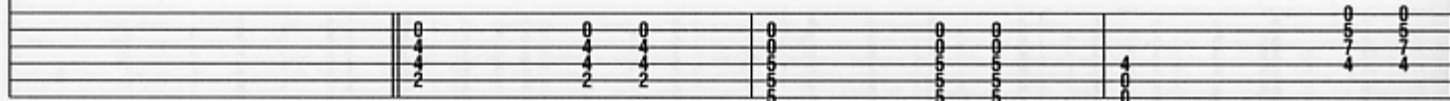
You do some thing to me  
I know I'll see you a gain



Harm. -----



*mf*  
let ring throughout



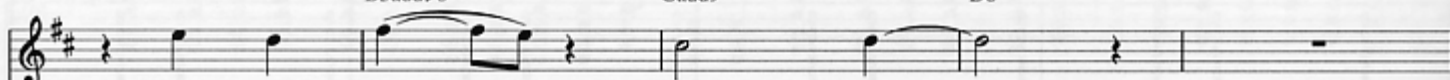
\*Two gtrs. arr. for one.

\*\*Chord symbols reflect combined harmony.

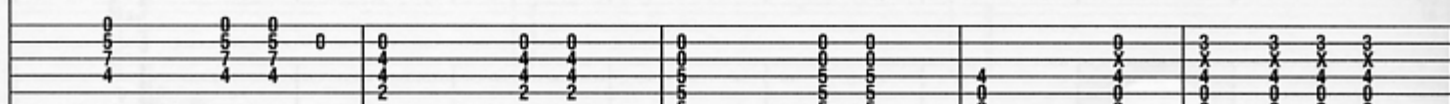
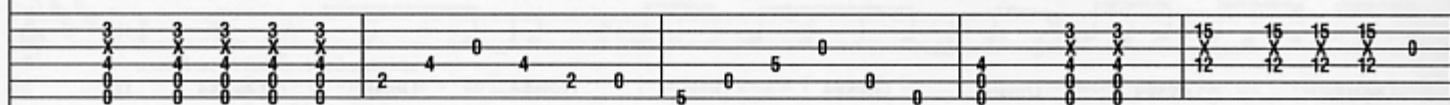
B5addb6

Gadd9

D6



that I can't ex - plain.  
wheth - er far or soon.



B5addb6 Gadd9 D6 B5

So would But I be need out of line if that I

But I need you to know

Gmaj7 G Gmaj7 G

said, care and "I miss miss you?" you.

care and I miss miss you.

Gtrs. 1 & 2: w/ Riffs A & A1 (4 times)  
Gtr. 3 tacet

Dmaj7 Gsus#4 Dmaj7 Gsus#4 Dmaj7 Gsus#4 Dmaj7 Gsus#4

Dmaj7 Gsus#4 Dmaj7 Gsus#4 Dmaj7 Gsus#4

2nd time, Gtr. 1: w/ Riff A, 1st 2 meas.  
Dmaj7 Gsus#4 D5

Gtr. 2  
Gtr. 1  
Harm.

# Pardon Me

Words and Music by Brandon Boyd, Michael Einziger, Alex Katunich, Jose Pasillas II and Chris Kilmore

## Intro

Moderately ♩ = 152

Chords: C#m7, Aadd9, C#m7, Aadd9

Tr. 1 (clean) Rhy. Fig. 1

\* Vol. swell

\* w/ flanger

mf

End Rhy. Fig. 1

TAB: 0 4 2 4, 0 4 2 4, 0 4 2 4, 0 4 2 4, 0 4 2 4

## Pre-Verse

Half-time feel

Tr. 1: w/ Rhy. Fig. 1 (2 times)

Chords: C#m7, Aadd9, C#m7, Aadd9

Par - don me, while I burst.

Tr. 2 (dist.)

Chords: C#5/G#, A5/E, C#5/G#, A5/E, E5

f

TAB: 6 6 6 6 6 6 6 6, 2 2 2 2 2 2 2 2, 4 4 4 4 4 4 4 4, 0 0 0 0 0 0 0 0, 6 6 6 6 6 6 6 6, 2 2 2 2 2 2 2 2, 4 4 4 4 4 4 4 4, 0 0 0 0 0 0 0 0

Chords: C#5/G#, A5/E, C#5/G#, E5/B, B5, Asus2

End half-time feel

TAB: 6 6 6 6 6 6 6 6, 2 2 2 2 2 2 2 2, 4 4 4 4 4 4 4 4, 0 0 0 0 0 0 0 0, 6 6 6 6 6 6 6 6, 2 2 2 2 2 2 2 2, 4 4 4 4 4 4 4 4, 0 0 0 0 0 0 0 0

## Verse

G#m7(no3rd)

B/E

D#7(#5)

1. A de - cade a - go I nev - er thought I would be at twen - ty three on the verge of spon -

2. Not two days a - go I was hav - ing a look in a book and I saw a pic - ture

Tr. 1

\* Vol. swell

\* w/ fingers

mf

TAB: 7 4 6 7, 7 4 6 7, 0 0 0 0

N.C.(C#m(add2)) (B5) (F#5)

tan-e-ous com-bus-tion. Woe is me, but I guess that it comes with the ter-ri-tor-y.  
of a guy fired up a-bove his knees. I said, "I can re-late," 'cause late-ly I've been

Gtr. 1

\* w/ delay ----- delay off

Gtr. 3 (dist.)

*mf* w/ wah-wah

\* Delay set for quarternote regeneration, w/ 4 repeats.

D<sub>9</sub>(no3rd) N.C.(C#m(add2))

An om-i-nous land-scape of nev-er end-ing ca-lam-i-ty. I need you to hear,  
think-ing of com-bust-i-ca-tion as a wel-come-d va-ca-tion from the bur-dens of

*mf*

\* w/ delay -----

\* as before



B/E

I need you to see that I have had all I can take, and ex - plod - ing seems like a def-i-nite  
the plan - et Earth - like grav-i - ty, hy-poc-ri - sy and the per - ils of be-ing in three - D. \_

4  
2

Gtr. 1 tacet N.C.(D#5) Gtr. 3 tacet (B5) A5 C#5/G#

pos - si - bil - i - ty But think - ing so much dif - 'rent - ly. Hey.

Gtr. 3 Gtr. 2

*f*

# Chorus Half-time feel

A5/E B5/F# Asus2/E Asus2 E5 F#5 E5 F#5 E5 C#5/G#

So par-don me while I burst in - to flames. \_

Rhy. Fig. 2 End Rhy. Fig. 2

Gtr. 2: w/ Rhy. Fig. 2

A5/E B5/F# Asus2/E Asus2 E5 F#5 E5 F#5 E5 C#5/G#

I've had e - nough of the world and it's peo-ple's mind - less games.

A5/E B5/F# C#5/G#

So par- don me while I burn and rise a - bove the flame.

Gtr. 2

Asus2/E B5/F# E5 F#5 E5 F#5 E5

Par- don me, par- don me. I'll nev - er be the same.

To Coda ⊕  
End half-time feel

1. Interlude

Gtr. 2 tacet  
N.C.(G#m) (E) (G#m) (E)

2. Interlude

Gtr. 1: w/ Rhy. Fig. 1 (1 3/4 times)  
Gtr. 2 tacet  
C#m7 Asus2 C#m7 Asus2

Nev - er be the same, no.

Gtr. 1 C#m7 Aadd9 C#m7 Aadd9

# Bridge

## Half-time feel

Gtr. 1: w/ Rhy. Fig. 1

C#m7 Aadd9 C#m7 Aadd9

Par - don me while I burst in to flames.

C#m7 Aadd9 C#m7 Aadd9

Par don me, par - don me, par - don me.

Gtr. 1

\* w/ delay - - - - -

\* Delay set for quarternote regeneration, w/ 7 repeats.

## D.S. al Coda

Gtr. 1 tacet

Gtr. 2

## ⊕ Coda

C#5/G# Asus2/E Asus2

Par - don me, could nev - er be

Gtr. 2

C#5/G# Asus2/E E5 C#5/G# E5/B

the same, yeah.

B5 Asus2 C#5/G# Asus2/E E5

## Out From Under

**Words and Music by Brandon Boyd, Michael Einziger, Alex Katunich, Jose Pasillas II and Chris Kilmore**

## Intro

**Moderate Rock** ♩ = 74

\* Gtrs.  
1 & 2  
(dist.)

E5

CS

ES

C5

Cadd9

G5

(dist.)

**f**

**TAB**

\* Two gtrs. art. for one.

### Verse

Gtrs. 1 & 2 tacet

Dsus2

Fsus2

Gr. 3 (clean)

**Riff A**

*mf*  
let ring —

To re - sist is to piss in the wind. —

An-y-one who does will end up smell-ing. —

Dsus2

Know-ing this, why do I de - fy? —

Fsus2

Be-cause my in - ner voice \_ is yell - ing..

End Riff A

let ring — — — — — let ring — — — — —

7 5 0

8 10 0 0



Gtr. 3: w/ Riff A  
Dsus2

Fsus2

There is a fist press-ing a- gainst an- y-one who thinks some- thing \_ com- pel - ling. \_

Dsus2

Fsus2

Our in - tu - it we're taught to de - ny, \_ and our soul we're told is for sell - ing. \_

Gtrs. 1 & 2

*mf*

# Chorus

A5 D5 Bb5 A5 D5 Bb5 A5 E5 F5 E5 F5 E5 C5 Bb5

Get out from un - der them, \_ re - sist and mul - ti - ply. \_

*f* Harm. - - -

\* On D.S. 1st beat is tied, not struck.

A5 D5 Bb5 A5 D5 Bb5 A5 E5 F5 E5 F5 E5 C5 A5

Get out from un - der prec - i - pice \_ and see \_ the sky. \_

Harm. - - -

D5 Bb5 A5 D5 Bb5 A5 E5 F5 E5 F5 E5 C5 Bb5

Get out from un - der them. \_ Re - sist, un - learn, \_ de - fy. \_

Harm. - - -

A5 D5 B♭5 A5 D5 B♭5 A5 E5 F5 E5 F5 E5 C5 F5

Get out from un - der prec - i - pice - and see - the sky. -

Harm. - - -

Interlude  
N.C.

See - the sky. - (See - the sky. - See - the sky. - See - the sky. -

Gtrs. 1 & 2 8va

Harm.

\* sustain w/ ad lib effects, next 7 meas.

See - the sky.)

3

Re - sist and mul - ti - ply. - (Re -

Gtr. 3

*mf*

let ring - w/ delay

sist and mul - ti - ply.)

Gtr. 3 tacet E5 C5 E5 C5

Gtrs. 1 & 2

let ring - w/ pitch shifter

Csus2

G5

E5

C5

E5

C5

Re - sist and mul - ti - ply!

*D.S. al Coda*

B5

A5

G5

F5

E5

F5

E5

F5

E5

C5

A5

⊕ Coda

E5

C5

E5

C5

E5

C5

E5

C5

E5

C5

See — the sky. — See — the sky. —

E5

C5

E5

C5

B5

A5

G5

F5

See — the sky. —

The Warmth  
When It Comes

Drive  
Clean  
Battlestar Scralatchtica  
I Miss You

Privilege

Stellar

Make Yourself

Pardon Me

Nowhere Fast  
Consequence

Out From Under

U.S. \$19.95

ISBN 0-634-02330-6



HL 00690457



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